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# BULLETIN OF THE METROPOLITAN MUSEUM OF ART

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SCHOOL OF MICHEL COLOMBE  
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## THE USE OF THE MUSEUM

**D**URING the past few years the use of the Museum's collections by teachers, scholars in public and private schools, and craftsmen has increased to a gratifying extent. This is indicated by the use made of the collections of lantern slides, photographs and books in the Library, and by the use of the study collections of laces and textiles, as well as by actual study and copying done in the galleries.

In the matter of lantern slides, chiefly representing objects in our own collections, 6,638 were used between September, 1911, and the same month in the present year, by lecturers in the Museum class-room, by Dr. Haney in his lectures before the teachers in the public schools, by public school teachers, by private school teachers, and by lecturers in other places, from Vermont to Michigan.

Many prominent firms of decorators and manufacturers of tapestries, jewelry, silverware, furniture, metalwork, lace, and textiles, not only New York houses but several out-of-town firms have sent their designers to the Museum to copy the designs to be found here, and have purchased large numbers of photographs for use in studios and factories. Colleges, universities, schools, and teachers of decoration all over the country have availed themselves of the opportunity to add our photographs to their collections, and many publishers and authors of books on cabinet-work, furniture, textiles, gems, iron-work, lace, etc., have applied to us for material illustrative of these subjects. We count it especially significant of the recognition of the Museum's desire to make its collections practically useful to those whose work lies in the making of designs for objects of the decorative arts that so many individual designers have looked to us for help. The number of these individual workers in textiles, woodwork, pottery, and metals has been increased greatly since the opening of the collections of the decorative arts given by Mr. Morgan and arranged with earlier accessions in the Wing of Decorative Arts in 1910.

## EDUCATIONAL WORK IN THE MUSEUM: A REVIEW

**T**HE keynote of the present era in the history of The Metropolitan Museum of Art, as in that of museums generally, has been educational efficiency. "It has become well recognized in recent years," as someone has said, "that the undertaking of a museum does not cease with the collection and exhibition of works of art. It has to make them intelligible and attractive to the public."

In confining this statement to the recent history of this Museum, we must not overlook the evident aim and real accomplishment of the Museum authorities in earlier years. The Trustees had been at the outset predisposed by their own conception of a museum of art, as well as pledged by their charter, to make the most of the opportunity offered them of becoming an educational force in the city. From the first they furnished free tickets of admission to the students of Cooper Union, the Art Students' League, and the Brooklyn Art Association, and other students of art. Recognition of the value of educational work is also evident in the following paragraph from the Annual Report submitted in May, 1875: "The Museum has had its effect for good. Several schools have introduced the history and principles of the fine arts into their courses of education. Teachers, accompanied by scholars, frequently visit the Museum to examine illustrations of the immediate subjects of their study, and large numbers of young persons are among the most frequent visitors and the most careful students of works of art."

No review of the educational work of the Museum would be complete without a brief statement concerning the Art Schools of the Museum, for from 1880 to 1894 the Museum conducted schools of its own. It is true that these suffered many vicissitudes, being carried on under several different managements in a number of different places, finally occupying rooms in the basement of the Museum itself; it is equally true that they exerted a

considerable influence during more than a decade. The advanced pupils often procured remunerative positions as practical designers. A normal class was started for teachers of drawing in the public schools, and to this superintendents of schools in the vicinity of New York sent their teachers also.

Gradually, however, the schools ceased to have a vital relation to the Museum itself; but slight use was made of the collections; the greater part of the income was exhausted by large elementary classes in drawing and painting, for teaching which the Museum had no greater advantages than many a school in the city. Whereas at first the schools had emphasized industrial art education and sought to reach the artist-artisan class, the studies now taught were those included in the curriculum of the typical art school. In consequence of these changes in the character of the schools came their discontinuance. Although the Trustees "approved the organization in the schools of the Museum of special classes for the study of special kinds of objects, and of the employment from time to time of experts in the different matters illustrated in these collections to give public lectures upon them," they recognized that it was "their main office in the matter of education to make the Museum itself intelligible and instructive."

Looking toward a more definite realization of this educational aim as it applies to an important part of the population of New York, the children in the public schools, the Executive Committee adopted in January, 1905, a resolution that put in words the sympathetic attitude of this Museum towards the public school teachers and scholars. It reads:

"Whereas: The Trustees of The Metropolitan Museum of Art desire to extend the educational opportunities of the Museum so far as practicable to the teachers and scholars of the public schools of the City,

"Resolved: That the Board of Education be notified of the willingness of the Trustees to issue on application to any teacher in the public schools, under such

regulations as the Board of Education may prescribe, a ticket entitling such teacher to free admittance to the Museum at all times when the Museum is open to the public, including pay days, either alone or accompanied by not more than six public school scholars for whose conduct such teacher will be willing to become responsible."

By this resolution the door to the Museum was thrown open to the teachers of the public schools; they had but to come and avail themselves of the hospitality of the Museum. The Board of Education through its President, Hon. Henry N. Tift, sent notification of this action to all teachers in the public schools, with the result that 1,093 applications for teachers' tickets were received during 1905.

Two years later another forward step was taken when the place of Supervisor of Museum Instruction was created, and the Assistant Secretary, Mr. Henry W. Kent, was appointed to perform the duties of this new position. The object in view was active coöperation with the teachers, the furnishing of practical help in making the Museum an important ally in the teaching of art, history, and literature as taken up in the curriculum of the public schools. The Annual Report of 1907 announced, "Special written information will be given at any time to teachers who will designate in advance the work which they wish to illustrate. A class room with seating capacity of about one hundred and fifty to two hundred and containing apparatus for stereopticon exhibition, has been set aside for the use of teachers with pupils and may be secured at any time during Museum hours, notice being given in advance in order to prevent conflicting visits. When the visits of teachers or pupils fall on pay days, provision is made for their admission without charge. Photographs and lantern slides from the collections of the Museum are sent to the class room when desired, and assistance in selecting those which will be of use in the ground to be covered by the teacher's lecture is gladly given. Direct intercourse between the Museum and the teachers is had from time to time, and lectures on special

subjects are being given by members of the Museum staff. . . .

"The Museum holds itself ready at all times to confer with teachers and to assist as far as it may in their work, and it is hoped that in the future they will find it possible to take more advantage of the benefits which the institution can give than the demands of the school system have seemed to permit in the past."

In other words, by the appointment of a Supervisor of Museum Instruction and the equipping of a class-room for the use of teachers, the Museum had not merely extended a cordial invitation to teachers, but had made definite preparation for accommodating its guests. The teachers and scholars came in increasing numbers. In 1907 the number of teachers with classes attending the Museum was 2,224; in 1908, the number rose to 5,627.

Still further material to render the Museum useful to teachers and scholars has now been prepared. Since 1907 the Museum has been acquiring by gift or purchase a collection of lantern slides numbering 10,763, which is kept at the Information Desk. These are not confined to objects in the Museum, but have been chosen to illustrate the various subjects represented in the Museum collections. They are used for lectures both in the Museum and elsewhere; in fact, they have frequently been sent a hundred miles or more from New York City and one set was used at the Dresden Art Congress of August, 1912. From September, 1911, to September, 1912, 199 lectures were thus illustrated. For use in free lectures, there is no fee; for private purposes, a charge of one cent per slide is made with a minimum charge of fifty cents. This enables any teacher of art to illustrate his lectures without cost or with a nominal payment, according to the circumstances.

The third step was taken by the Museum in 1908 in the appointment of a Museum Instructor, whose whole time should be occupied with guiding classes and individuals to the objects they wished to see in connection with school work or for personal pleasure. This was tried on the general principle that a person is a more

inspiring guide than a book or a label. Not only had the Museum prepared a room; it had also secured a hostess to greet and entertain its guests. To quote again, "The pleasantest form of introduction to objects of art is undoubtedly the companionship of someone who knows them and who leads us to them and instills into us by words and behavior his familiarity and love for them. Visits to museums with such people are engraved on our memories and affect our whole future experience. Encouragement by the explanation of a simple point, the answering, maybe, of a trivial question, the direction of a tendency, the correction of an error, the interpretation of a meaning, a convention, a technical process, the unveiling of some evasive but significant beauty, the mere charm of intercourse with a well-informed man who has feeling, may fill moments of enthrallment." By the appointment of a Museum Instructor, the opportunity of seeing the Museum collections under expert guidance is open to everyone. Members, teachers, and pupils of the public schools receive this assistance free; all others pay a nominal charge of twenty-five cents per person, with a minimum of one dollar per hour. Over four thousand persons during 1911 were thus aided to appreciate the collections, of whom thirty-seven hundred were teachers and classes. This result is more encouraging because it is an evidence of real, spontaneous interest, since the Board of Education does not require art museum visiting as a part of the school curriculum, as is the case in the science museums.

The most recent development of the situation has been the appointment by the Superintendent of Education of Dr. James P. Haney, Supervisor of Art in the High Schools, "to investigate the feasibility of coöperation with the Museum, following the lines of the Museum's approval in this matter during the last few years, and then to recommend an experiment to show the utility and effect of such coöperation." That is, the school authorities have now taken official action looking toward the possibility of closer coöperation with the Museum in the future.

## BULLETIN OF THE METROPOLITAN MUSEUM OF ART

With the opening of the Lecture Room in the fall of 1911 an opportunity was given for a course of lectures specially designed to help the High School teachers to use the Museum collections with and for their pupils intelligently and successfully. Such a course was conducted during the spring of 1912 as follows:

suggestions of these lectures may be found useful and practicable by those who heard them.

The goal toward which the Museum has been working in all these progressive steps, and toward which it will continue to work, is to secure a recognized place in the curriculum of the schools for visits to the



Museums and Teachers of History, by President G. Stanley Hall, of Clark University; Museums and Teachers of Art, by Kenyon Cox; Museums and Teachers of English, by Professor Stockton Axson, of Princeton University, and Museums and Teachers of the Classics, by Professor Oliver S. Tonks, of Vassar College. It is hoped that during the coming winter the

Museum, that they may be planned for regularly in the assignment of time with the other studies. Then only will the work be on a permanent basis, no longer dependent on the enthusiasm of the teacher or the interest of the supervisor, but continuing by right and necessity, not by favor or option.

W. E. H.



POSSIBLE CONNECTIONS BETWEEN  
THE MUSEUM AND THE SCHOOL<sup>1</sup>

BY ANNA D. SLOCUM

EDUCATIONAL methods can become so ponderous that they defeat their own ends. I felt this when a bright-minded, conscientious girl of fourteen said to me: "In winter I have so many lessons to learn and so much studying to do that I never have time to think; it is only in summer that I can do any thinking." Teaching should not consist in burdening memory or brain, but in exercising the faculties and mind so that they are hungry for more food. One wants "the spring in the horse and not in the whip," and it is just here that museum training comes in to lighten the burdens of the school and to make its efforts still more fruitful, for the charm of museum work is so great that it is easy there to keep the spring in the child. Museums now aim in their exhibits at quality which inspires, rather than at quantity which fatigues. They "show a few impressive and instructive groups rather than a larger number and variety of individual specimens." Besides training the senses, they teach principles through selected cases, thus they use the method employed by the Harvard Law and Scientific Schools.

Science tells us there is nothing in the brain that was not first in the senses, and that a training of the senses quickens the mind. My grandfather, who traveled to New Orleans nearly one hundred years ago by boat, on horseback, and on foot, received a sense-training by the way which I miss when I take the journey to-day in a parlor car. The advent of steam and electricity with the specialization which has come in their train, the movement of population from country to city, have driven out the old ways of travel, the everyday duties, and home industries that gave this sense-training, so these new institutions, museums, are indispensable in enabling the schools to give an education

that before was provided in more natural ways.

Let us glance, for a moment, at six different subjects which a museum of fine arts can enrich from kindergarten to college, through its appeal to the eye. These are story-telling, literature, geography, drawing and painting, industrial training, and history.

In the Worcester Art Museum, there are story-hours for children, who come in large numbers. The story-teller says: "In telling the children of Herakles, for instance, I have used views of Greece, illustrations drawn from Greek architecture and sculpture, and vase-painting." Stories from many lands can be illustrated by the museum, preparing the way for a more intelligent, and therefore greater, enjoyment of geography and literature.

In the study of literature, with older children, the museum makes the story more vivid. Doctor Fairbanks has had lists prepared of those objects in our museum<sup>2</sup> illustrating "classical mythology with references to Greek and Latin authors usually read in the schools."

How can our museum help the teacher of geography? In the outline of a course of study for the elementary schools of New York stands this paragraph:

"A valuable aid to instruction in geography is a picture. . . . One picture is often worth volumes of verbal description, and at the present time, there is scarcely any place or any feature of life or human activity of which a picture is not easily obtainable."

Museums can help the teachers of geography by supplying them with carefully selected photographs and slides, often of objects that can later be seen in the museum itself.

The aid that the museum gives to the teachers and students of drawing and painting is too obvious to be dwelt upon here. Courses of lectures to develop the appreciation of pictures through more careful observation by those who do not make art their vocation have been carried

<sup>1</sup> Extracts from a paper read before the American Association of Museums, 1911. Reprinted from the Proceedings of the Association. Vol. IV.

<sup>2</sup> Boston Museum of Fine Arts.

on in our museum for a number of years by a teacher who has arranged this ingenious plan of study: in the classroom, she gives a lecture which is illustrated by prints, photographs, or textiles to throw light on the one picture to be studied. The following hour is spent in the gallery in silent observation of the picture itself, while the students make pencil notes of its color-relations and maps of its composition. Later in the week, a memory-sketch in color is made and compared with the original at the next lesson. Exercises in imagination are given and studies in the tones and colors of streets and in houses are required each week to increase the student's enjoyment of his environment.

Many are the ways in which teachers of industrial education can receive practical help through a museum of fine arts. A course of lectures on textiles is now being given to teachers from the Girls' High School of Practical Arts, from Simmons College, and from the Trade School for Girls. The latter sends the heads of its millinery, dressmaking, and art departments. The aim of this course is to give an understanding of different weaves, of color, textures, and design, which cannot be obtained from books.

Here is a concrete museum illustration in three pieces of clay, to show the evolution of a common article of everyday use. This cup came from Abydos, and was made when the Israelites were in Egypt. Rough as it is, pains have been taken to free the clay from pebbles. On its base one can still feel and see the impress of the potter's thumb and finger, where he held the soft, damp clay for a moment, from three to four thousand years ago. The second cup is Mycenaean, dating back to the time of Homer. It shows a great advance over the first, both in the preparation of the clay and in its shape, better fitted for use with its curved lip from which to drink, or pour, and its handle. It is also decorated. Our third piece came from Greece, and was made before the days of Athenian supremacy—in the sixth or seventh century before Christ. Still more skill, betokening a higher civilization, has gone into the making of this kylix, which

shows great artistic feeling both in form and decoration. The museum can thus show higher standards to the industrial worker. If its leaven entered the grammar school graduate, when he became a carpenter, he might not build the unsightly wooden houses that spring up around our cities.

Besides the better preparation for work, the museum by giving more vitality to the sense of sight, opens happy ways to the enjoyment of leisure hours, and gives refreshment and rebound to the mind deadened by routine.

But of equal importance with the better workmanship, the more attractive environment, the greater enjoyment of leisure, is the deeper insight into history that may be obtained by study in the museum. For the spirit of a nation, created by its citizens, is revealed by its artists.

If the struggle between Spain and Holland is studied, the contrasting characters of the Spanish and Dutch races, their different governments, and opposite points of view will be the better understood, if the student is familiar with their painters. Velasquez shows the life of the court in his land of courteous manners, of despotism, and of power. In striking contrast to this is the life depicted by the Dutch masters. They painted the common everyday life of the people, the pastures, the cows, the windmills, the harbors filled with boats, and they also painted portraits of the strong men and women who made their history. One cannot study the paintings and prints of Spain and Holland, represented in our museum, without gaining an understanding of these peoples that books alone cannot give. If the pupils cannot come to the museum, at least they can have lantern slides and photographs in their own schoolrooms.

A valuable method of using our Greek and Roman collections has been worked out by a teacher with the aid of officers of the Museum. She illustrates her course of study from the prehistoric age to the time of the Roman Empire with a series of more than six hundred half-tones. These illustrations are chosen, as far as

possible, from the Museum's collections. Once a month, her pupils come to the Museum to see the originals and make sketches of some of the objects studied in connection with their school work.

The Museum's opportunity of supplying our new-comers with the familiar sights of home, impressed me when I met a Chinese girl of twelve, in a friend's house. She had been sent here to receive our Western education. How completely she was a stranger in a strange land came over us, when we watched the delight with which she first saw and then handled a shell from the Far East, the one thing in that house that was like what she had at home. Many are the objects that our museums contain to bring back distant lands to our homesick immigrants. To train these immigrants for their future duties as citizens of our republic the most vivid teaching of history is necessary. Our public schools need the help of those who have gone into the depths of past civilizations, and who, from the mass of chaotic details, can bring before the pupil, with the aid of the museum, the main features of the country studied, showing what each nation has contributed to civilization; thus giving to the student some idea of the place that our country holds in the progress of the world. Here, in this new epoch, is our opportunity; and this is our material: thousands and thousands of young minds to reach—children of the unlettered—with the museum, a new institution in our

educational world, which makes, through the eye and the emotions, a more vivid appeal than books alone can do. Later on for these same children (thanks to shorter working hours) there is given a margin of leisure with the opportunity of extension courses for developing still further the interests inspired by the school.

"The greatest work which the Romans performed in the world," said John Fiske, "was to assume the aggressive against menacing barbarism, to subdue it, to tame it, and to enlist its brute force on the side of law and order." There are conditions in our American society to-day resembling those of ancient Rome. Are our political ideas of unity of government, liberty, and law to be overwhelmed by our great size, our material possessions, our wealth of immigrants, or shall we be able to enlist these forces on the side of law, order, and progress? While Rome used the simpler method of armies and of military compulsion, we must work through schools and through inner conviction. "If you convince a man that another way of looking at things is more profound, another form of pleasure more subtle than that to which he has been accustomed, if you make him really see it, the very nature of man is such that he will desire the profounder thought and the subtler joy." May not we use our vast material wealth for these finer issues, and spend our increasing resources not on the letter that killeth, but in the kindling of the spirit which giveth life?





## THE CITY PUNCH BOWL

AT the request of the President of the Borough of Manhattan, the Punch Bowl of the City, long preserved in the Governor's Room of the City Hall, has been deposited on loan with the Museum by the Art Commission.

The bowl, which is of Chinese porcelain, measures twenty-one inches in diameter and is ten inches high. It is decorated in colors and gold; on the outside it has the seal of the United States; the seal of the City; a sea-scene with a frigate, another ship bearing the American flag, and more ships in the distance; and a scene of ships at anchor, flying the American flag, one of them a frigate, with boats in various stages of building beyond and the activities connected with loading and unloading of ships in the foreground. In the inside is a view of New York copied from the engraving published by Birch in 1803. Around the brim, both inside and out, and around the foot of the bowl, each repeated, are inscriptions which read as follows:

(a.) Presented by General Jacob Morton to the Corporation of the City of New York July 4th, 1812. (b.) This Bowl was made by Syngchong in Canton Fungmanhi Pinxt (c.) Drink deep. You will preserve the City and encourage Canals.

We do not know the maker of this mighty bowl, and the painter who copied the pictures has been forgotten, but General Jacob Morton, the donor, will be remembered as long as the bowl lasts as the patriot who won his spurs in the Revolution and who, at the time of this gift when the city was blockaded by the British in this our "Second war for American independence," was again foremost in his country's service, commanding the artillery of the two brigades which were stationed in New York. Foremost, too, he was in all good works, such as the Humane Society and the new public school system, and he was an ardent supporter of Mayor DeWitt Clinton's Erie Canal project. He was at one time an alderman, for years

city-clerk, and, as Charles King in his *Progress of the City of New York* puts it, "of most pleasant memory for his many kindnesses and virtues."

Those were strenuous days in the first half of the year 1812. The successes of the American privateersmen had led to unusual activities in shipbuilding; "money and ships were at once forthcoming and within four months from the declaration of war, twenty-six frigates were fitted out from the Port of New York, armed with one hundred and twenty-one guns and manned by twenty-two thousand and twenty-nine men." Courage was at a high point and the Fourth of July was celebrated, we are told, with "a degree of splendor" never witnessed at any former period on the occasion. There was a review of the troops by Generals Bloomfield, Stevens, and Morton, in the forenoon, and a parade on the Battery, followed in the evening by an address by John Authon, one of the founders and fourth president of the New York Law Institute, before the Washington and Hamilton Societies at Washington Hall.

There is no record of it, but we may easily picture to ourselves the ceremony in the "City Hall in the Park," now just occupied after its long period of building, attending the presentation of this emblem of high hopes, with its toast, which was at the same time an injunction, "You will preserve the City and encourage Canals," obligations amply fulfilled.

## A STATUE BY ANDREA BREGNO

SEVERAL years ago the Museum received as a loan from Mr. J. Pierpont Morgan a marble statue in high relief representing the Apostle Saint Andrew, standing in a niche flanked by ornamented pilasters.\* The authorship of the great Lombard-Roman master of the second half of the fifteenth century, Andrea Bregno, is so manifest in the Saint Andrew that I need not enter into a detailed examination of

\*The total width of this architectural framework is 31½ inches; the height, 47½ inches; the width of the niche, 20½ inches.

the stylistic evidence which this highly characteristic sculpture presents. My purpose, rather, is to call attention to the statue's provenance, which is one of very considerable interest to students of Renaissance sculpture. For it is certain that the Saint Andrew, together with the statues of two Apostles, Saint Peter and Saint Paul now at Boville Ernica, in Italy, once decorated the de Perrier altar originally standing at the left of the left side entrance of the old basilica of Saint Peter's at Rome.

The demolition of this altar in 1606 was noted by Jacopo Grimaldi, the diligent chronicler of the work of destruction carried on in Saint Peter's by Pope Paolo V. From the description and drawing made by Grimaldi [see Codex Barberinus Lat. 2733 (formerly XXXVI, 50) fol. 100], we learn that the altar consisted of a basement supporting a plinth with an inscription flanked by *stemme* and above this, three Apostles, Saint Peter, Saint Paul and Saint Andrew, in high relief, standing in niches separated by pilasters which supported a cornice ornamented with festoons and the heads of cherubim. The inscription gives us the name of the donor, Guillaume de Perrier (Guillermo de Pereris or Guglielmo de Pereris) and the date, 1491: GVILLERMVS DE PERRERIIS AVDITOR HOC ALTAR DEO ET SANCTIS APOSTOLIS DEDICAVIT ANNO D. MCCCCLXXXI.

Guillaume de Perrier, a French prelate born in Aquitaine, is known to have given altars executed by Bregno or his followers

to several Roman churches; three to S. Giovanni in Laterano in the years 1492 and 1493, one to S. Paolo Fuori le Mura in 1494, and one to S. Maria del Popolo in 1497; another must have existed in Ss. Apostoli (two statues of Apostles in the Stroganoff Collection), but its date cannot be determined with certainty.

But to return to the sculptures of the dismantled de Perrier altar in Saint Peter's; as I have said, two of the Apostles described by Grimaldi and figured in his drawing of the altar have been found in a church at Boville Ernica. Credit for this is due to Antonio Muñoz, who published in the *Bollettino d'Arte* for May, 1911, a scholarly article with numerous illustrations on these sculptures and other relics from the old basilica of Saint Peter's. The author, however, does not trace the missing figure of Saint Andrew, and no mention is made of Mr. Morgan's sculpture. (Since this



APOSTLE SAINT ANDREW  
BY ANDREA BREGNO

was written, Dr. Muñoz has published a further note on the sculptures of the de Perrier altar, adding to the two figures at Boville Ernica the Saint Andrew in New York, *Bollettino d'Arte*, VI, 1912, No. 6.)

It would appear that shortly after the demolition of the de Perrier altar, the Bishop of Bauco, Giovanni Battista Simoncelli, obtained from the ancient basilica several sculptures and a mosaic (said to have come from the Navicella of Giotto) which he used to embellish a chapel in the church of S. Pietro Ispano at Bauco or, as the little town is now called,

Boville Ernica. Among these relics were the two marble figures in question, the Apostles Peter and Paul in niches, which were placed at the entrance of the chapel where they may be seen to-day.

A comparison of the Saint Andrew in Mr. Morgan's collection with the figure of this apostle in Grimaldi's drawing of the altar, and with these two statues at Boville Ernica, which are certainly by Andrea Bregno and correspond exactly in their architectural framework to Mr. Morgan's example (the pilasters, however, are missing in the two at Boville Ernica), will convince the reader, I am confident, that the Saint Andrew originally formed part of the de Perrier altar in old Saint Peter's. J. B.

#### AN EXPERIMENT WITH THE CHILDREN

**F**REQUENT  
incidental  
meetings  
with small

visitors, wandering alone or in little groups through the Museum, has led us often to express the firm conviction that it is with these youngest of our visitors that attempts to instill an appreciation of the beautiful should begin. This belief has come through the joyous eagerness of these children to put themselves wholly into one's care, through their frank camaraderie and their quick response.

Late in 1911 came a modest request from the Principal of P.S. No.—. He had aroused in his school district sufficient interest for the forming of a Parents' Association.

Eager to show these fathers and mothers of his school the opportunities and some of the beauty that were theirs free in this great city, he asked us to speak to them of our own Museum and what it offered to their boys and girls. It was a bitter, stormy night in January, yet over a hundred parents heard the talk and saw the slides of groups of eager children in the galleries.

Interest once aroused, an enthusiastic visiting teacher of the school determined to carry out a long-cherished plan to make the Museum a vital influence in the lives of these children. She wanted to drive out of their minds certain thoughts by the substitution of a thought of something refined. She wanted to give them while young, ideals, that life to them might be more than mere material possession, and that their power of enjoyment of the things about them might be less restricted by ignorance and dulled sensibilities.

She brought us a group of girls of from eight to ten years of age. We shut out entirely the grown-up point of view and aimed to gain their friendship and to interest them, that we might prepare the way for a few definite impressions. For this first day, we chose the gallery of the Chinese porcelains, with its clear brilliancy of light and color. The response was immediate, and we moved joyously from one beauty of form or color, or from one interesting symbol or legend to another, looking for emblems of spring and happiness. A few suggestions gathered here we carried further to screens



and rugs. This was the beginning of a series of Monday afternoon groups, which met, for the most part, directly after school, with the hope that the children might form the habit of coming in their own time.

The next group was one made up of troublesome boys in the school. We chose first, the life and art of early Egypt, trying to draw from them their own impressions and explanations of what they saw. At the end of the hour, they voted to come again, and many of these boys were constant members of the class for the rest of the spring. Reports of the trips spread. Other boys asked to join the group. Mothers of some of the younger boys came with them weekly. They were thus able not only to be responsible for their boys, but to keep in touch with them, to correct the child's misconceptions, and to give that individual training so important in the life of the child. Some of these mothers brought still smaller brothers and sisters, as yet too young to go to school and yet some of the most eager and devoted little members of the groups.<sup>1</sup>

Although there was no definite plan to make the work fit in with studies in the class-room, but rather a feeling here and there for the thing that could make the strongest appeal, there was some time given to relating the work to geography and to the Greek myths read by some of the boys.

Our first encouragement, other than the gaining of momentary interest, came when a boy whose physical examination had proved him mentally deficient, asked the teacher to go home with him to his grand-

<sup>1</sup> A small group of these is shown in the accompanying illustration.

mother to explain why he was late and to ask if he might come again. The next week this boy came clean and attentive, bringing with him "the worst boy in the school," the leader of his gang. Together they asked permission to stay at the end of the hour to hunt out other things for themselves, politely expressing their thanks for the time we had spent together. Not only this, but there came back to us from the school the report that for some reason the boy had taken a new interest in his work and was less troublesome than before. One boy, fond of drawing, made admirable quick sketches as we talked about the objects. His book contained sketches of Egyptian boats and necklaces, a Greek temple, vase shapes, a chariot, and other sketches made by himself afterward in the galleries. One boy gave up a birthday party and another a May party to come. Even the smaller members wove into their games at home stories of Greek temples and of Egyptian kings and queens, and drew them on a wee blackboard as they played. Mothers returned on Sunday afternoons and went through the galleries again with their boys.

To have gained the interest and friendship of these boys; to have brought them to a place where they instinctively felt a certain respect for themselves as having a share and a right there; to have aroused an interest and a response which have brought them back voluntarily and kept them even when they were free to go, and to have aroused some feeling of admiration for a thing that was fine and beautiful, has seemed to us some of the most truly important educational work of the last year.

M. E. F.

The power of observation seems to be lost entirely. The main point in education with us lies in knowing. The lack is the breach through which alien things enter victoriously. Lowest of all in the state of education is the fine arts. For every hundred children chained to the piano at the age of seven, not one receives private lessons in drawing.

ALFRED LICHTWARK, 1887.



## A STUDY OF MUSEUM COLLECTIONS BY STUDENTS



ORIGINAL DESIGN BY A  
PUPIL OF THE SCHOOL OF  
ETHICAL CULTURE

THE Metropolitan Museum of Art is so vast a storehouse of so great a number of things "tempting to the eye," that the blessings of aesthetic pleasure or scientific

knowledge fall only upon those who understand the measure of a fine restraint. Shall we visit the museum for the sake of visiting the museum, or shall we visit the museum for the sake of satisfying some pre-developed hunger? The first purpose leads to scattered observations that result in vague general impressions. Such impressions dull the edge of keen perception; and while an emotion of pleasure may result, it is more than probable that weariness and surfeit will haunt the laggard step. The second purpose, concentrating the attention upon a few related objects whose image is already in the mind, satisfies an existing hunger and thereby intensifies the result both in terms of aesthetic enjoyment and related knowledge. The trained eye is the companion of the trained mind and both are the product of a concentrated interest whose intensity is measured by its ability to select and discard at will things native or foreign to its purpose.

We may be living in the days of King Arthur and his Knights of the Round Table; or perhaps we are marching with the great army of crusaders across seas and continents; or, as hero-worshippers, we may be thrilled by the deeds of a Greek Ulysses, a Roman Cæsar, or the inspired Maid of Orleans. Thus re-living the days of chivalry, gorgeous trappings, knights in armor, the splendor of lordly hall and kingly court are far more real than knives and forks, tram-cars and steam-

engines, men and women of today whom we see only with the literal eye. Possessing first this splendid vision, the eye of imagination caught by the glint of armor, shining battle axe, sculptured horseman, time-worn tapestry, such as we find in this rich museum, builds a world of romance, of love and hate, of song and adventure, of passion and glory, of courage, devotion, loyalty, that illumines the past and becomes prophetic of the future.

From this larger conception embracing the material form, to the concise beauty of the product itself, is but a natural step, and who may determine from their close relation exactly the process by which the two are bound together? We may be sure, however, that the carved spear-head, the intricate inlay of zithern or carved chest, the elegantly woven pattern of brocaded silk, the strong sinews of the sculptured horse, the tense vitality of the rider, become of absorbing interest in themselves, since, having played a part in a larger world of life, they satisfy that hunger of the imagination that has already scaled the heavens and glorified the earth. Therefore, the mind grasps with joy the concrete symbol of its impetuous flight as an image upon which it may expend itself in passionate devotion.

It is here indeed that all the arts play together, as different instruments in an orchestral score. But while poetry and song, music and the dance prepare the way, the arts of form alone compel the eye. For as the limited vision hinges to a larger prototype, so in turn does that passion for beauty discover in color, line, rhythm, proportion, all that is desirable, all that is admirable for its own satisfaction.

There is a vast difference between these two modes of approach. For students who come to the museum to see the "glories of the world," there is only one way. Whatever satisfies a well-defined desire, whatever stimulates a larger emotional sympathy, gratifies the heart and feeds the soul. Life is enriched. The museum has done its work. It was with such ardent interest that a group of students from the Ethical Culture School



visited the Metropolitan Museum of Art last year to study the Greek Vase Collection. Design and representation, the function of each, the meeting-place of both as illustrated by the Greek vase, was knowledge already their own. Line, form, color, proportion, to them were not meaningless terms. The importance of symbolism and the decorative spirit in contrast to realistic literalness, had already a place in their minds. The names, shapes, uses of kantharos, amphora, lekythos, and kylix were already familiar. Therefore, what wonder that the vases themselves, and the tales written so naively and so charmingly upon their forms, opened a world of keen enjoyment. The delicate drawings on the lekythoi in which you may trace the fine hair line of the master's hand or feast your eye upon the creamy whiteness of the slip, or the more fleeting colors of garment and hair, so delicate, so reserved, so refined, opened a door into the world of Duris, Euphronios,

Brygos, which no written word could have told half so well. It was, indeed, as if one held speech with a spirit who two thousand years or more ago wrote a personal note upon a bit of clay.

Another experiment, concerning itself wholly with color, resulted in practically the discovery of a new sense. Color, apart from form, has great power over the observer, if approached in the right way. One square inch of color found in primitive textiles, on Persian tiles, or Rhodian plaques, on a primitive painting by a Sienese painter, may produce an exhilaration comparable only to an amber wine. To those who possess the art of discrimination, who have a clear vision, who open a desiring heart, the arts of form and color possess an enchantment that recreates the soul and opens a new heaven and a new earth. Well is it, then, if in youth we discover what we desire, and claim a share in the rich inheritance of the ages.

IRENE WEIR.



ORIGINAL DESIGN BY A PUPIL AFTER A  
VISIT TO THE METROPOLITAN  
MUSEUM OF ART



## NOTES

**A**N EDUCATIONAL NUMBER.  
—This being the season of the return of the pupils to their schools and the beginning of what it may be hoped will be a period of close relationship between them and the Museum, the present issue of the *BULLETIN* is devoted to a consideration of the educational functions of the Museum. For two of the articles we are indebted to Miss Anna D. Slocum, of Boston, and Miss Irene Weir, Head of the Art Department of the Ethical Culture School.

To many members of the Museum this side of its work is not a new phase, certainly not to those who in its early years helped to shape its policies, nor yet to those who have been alive to the value of a museum of art in a community and to its present day propaganda. There may be some, however, to whom the thought has not addressed itself, who may be interested in the statements here set forth. There may be teachers into whose hands this number of the *BULLETIN* may fall who will be interested to learn of the Museum's desire to be of service to them, and of the ways in which such service is rendered.

### PUBLICATION OF LECTURES TO TEACHERS

—Those who listened to the talks to teachers given last spring by Professors Tonks and Axson, President Hall and Mr. Kenyon Cox, will be glad to know that their lectures are to be put into permanent form and that they will be available for purchase.

Mr. Cox's lecture was printed in the *Scribner's* for July, in the *Field of Art*, under the heading, *The Museum and the Teaching of Art in the Public Schools*

PUBLICATIONS compiled with special reference to the needs of teachers are:

*Help Offered to Teachers in Public Schools.*  
*What The Metropolitan Museum of Art does for Children.*

*What the Museum is doing.*  
*Index to objects illustrating Greek and Roman History.*

*Index to Paintings by subjects.* For school use.

*Lantern Slides.* Gives a statement concerning school and public use of the Museum's collections.

*List of Lantern Slides.*

*List of Post Cards on sale.*

**THE RESTAURANT.**—Until further notice, the Museum restaurant will be closed owing to its rearrangement and decoration.

# THE BULLETIN OF THE METROPOLITAN MUSEUM OF ART

FIFTH AVENUE AND 82D STREET

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All communications should be addressed to the Editor, Henry W. Kent, Asst. Secretary, at the Museum.

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An invitation to any general reception given by the Trustees at the Museum to which all classes of members are invited.

The BULLETIN and a copy of the Annual Report.

A set, upon request at the Museum, of all handbooks published by the Museum for general distribution.

In addition to the privileges to which all classes of members are entitled, Sustaining and Fellowship members have, upon request, double the number of tickets to the Museum accorded to Annual Members; their families are included in the invitation to any general reception, and whenever their subscriptions in the aggregate amount to \$1,000 they shall be entitled to be elected Fellows for Life, and to become members of the Corporation. For further particulars, see special leaflet.

## ADMISSION

HOURS OF OPENING.—The Museum is open daily from 10 A.M. to 6 P.M. (Sunday from 1 P.M. to 6 P.M.) and on Saturday until 10 P.M.

PAY DAYS.—On Monday and Friday from 10 A.M. to 6 P.M. an admission fee of 25 cents is charged to all except members and copyists.

CHILDREN.—Children under seven years of age are not admitted unless accompanied by an adult.

PRIVILEGES.—Members are admitted on pay days on presentation of their membership tickets. Persons holding members' complimentary tickets are entitled to one free admittance on a pay day.

Teachers of the public schools, indorsed by their Principals, receive from the Secretary, on application, tickets admitting them, with six pupils apiece, on pay days. Teachers in Art and other schools receive similar tickets on application to the Assistant Secretary.

COPYING.—Requests for permits to copy and to photograph in the Museum should be addressed to the Assistant Secretary. No permits are necessary for sketching and for the use of hand cameras. Permits are issued for all days except Saturday, Sunday, and legal holidays. For further information, see special leaflet.

## THE COLLECTIONS OF THE MUSEUM

The Circular of Information gives an Index to the collections which will be found useful by those desiring to find a special class of objects. It can be secured at the entrances.

## EXPERT GUIDANCE

Members, visitors, and teachers desiring to see the collections of the Museum under expert guidance, may secure the services of the member of the staff detailed for this purpose on application to the Secretary. An appointment should preferably be made.

This service will be free to members and to teachers in the public schools, as well as to pupils under their guidance. To all others a charge of twenty-five cents per person will be made, with a minimum charge of one dollar an hour.

## THE LIBRARY

The Library, entered from Gallery 14, First Floor, containing upward of 20,000 volumes, chiefly on Art and Archaeology, is open daily, except Sundays, and is accessible to students and others.

## PUBLICATIONS

The publications of the Museum, now in print, number twenty-three. These are for sale at the entrances to the Museum, and at the head of the main staircase. For a list of them and their supply to Members, see special leaflet.

## PHOTOGRAPHS ON SALE

Photographic copies of all objects belonging to the Museum, made by the Museum photographer, are on sale at the Fifth Avenue entrance. Orders by mail, including application for photographs of objects not kept in stock, may be addressed to the Assistant Secretary. Photographs by Pach Bros., The Detroit Publishing Co., The Elson Company, and Braun, Clément & Co., of Paris, are also on sale. See special leaflet.

## RESTAURANT

A restaurant is located in the basement on the North side of the main building. Meals are served à la carte 10 A.M. to 5 P.M. and table d'hôte from 12 M. to 4 P.M.